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COMING:

- *The BLACK PATTI research project.
- *Larry Lucie and his music.
- *Tribute to Irving Kaufman.
- plus many other research goodies.



THE MAGAZINE OF
RECORD STATISTICS
AND INFORMATION

ISSUE 142
Sept. 1976
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Majestic Dance Orch.

Researching ROBERT MERWIN "The Gypsy Tenor" (see p.4)

COUNTRY AND RACE RECORDS and the EDISON COMPANY; a selection of comments from the Trial books of THOMAS A. EDISON, 1924... compiled by Raymond R. Wile.

** Also information about forthcoming annual EDISON program (Oct. 15, 1976) in West Orange N.J. with honored alumnae like EVA TAYLOR and JOE DAVIS in attendance, among others...***** (see p.6)



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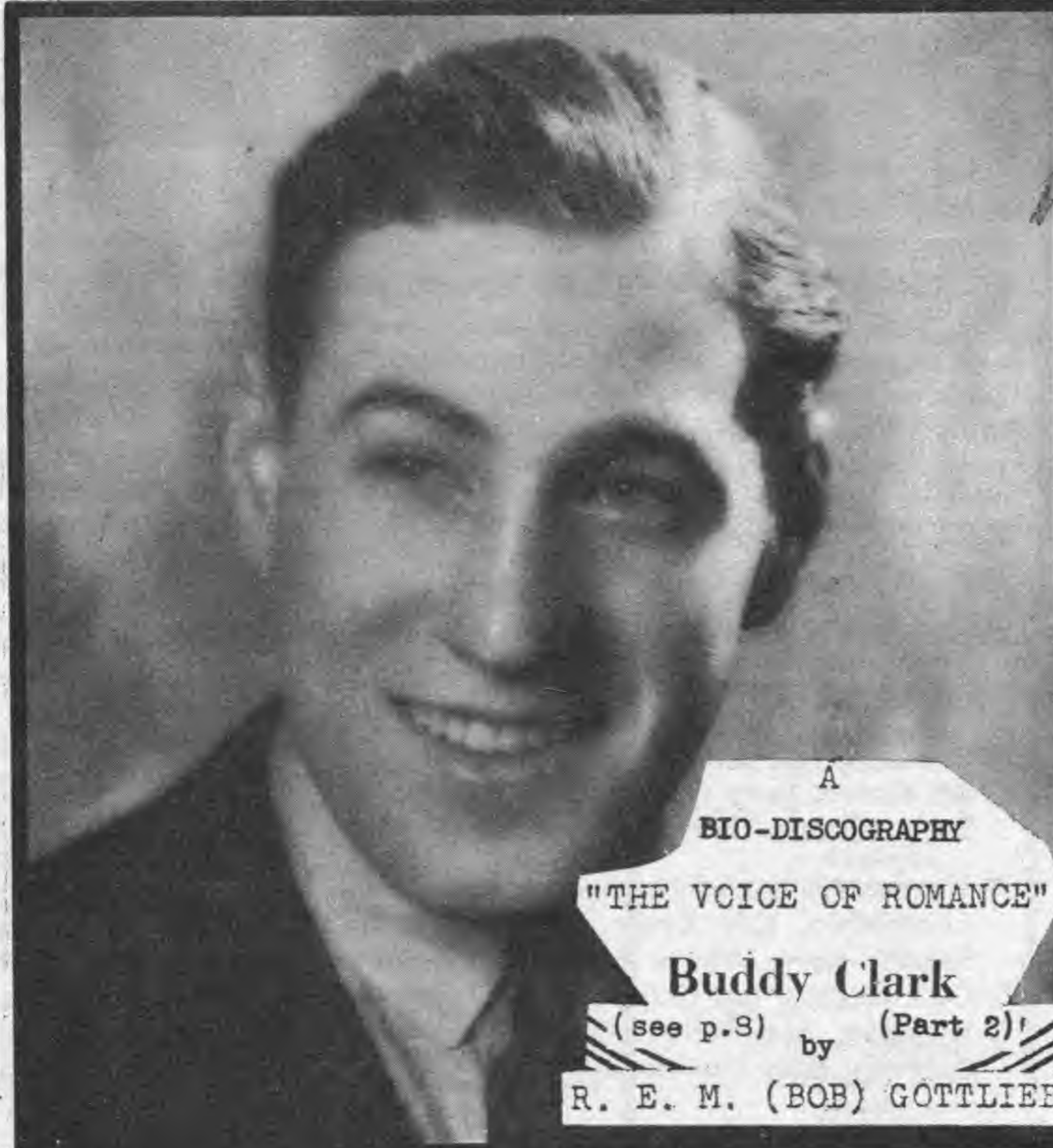
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ROBERT STOLZ - "Seven Decades of Recording" (see p.10)



A
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(see p.3) by (Part 2)

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- The obscure but deserving: Joe Haymes, Bert Lown, Paul Tremaine, Teddy Powell, Bob Chester, Mal Hallett, Smith Ballew, Gus Arnheim, Will Osborne, Seger Ellis, Richard Himber, Don Bestor, etc.

- The exotic and the offbeat: Xavier Cugat, Shep Fields and His Rippling Rhythm, the Clicquot Club Eskimos, Ray Herbeck and His Music with Romance, Coon-Sanders' Original Nighthawks, etc.

There are no Negro bands, since Mr. Rust covered them in *Jazz Records 1897-1942*. Glenn Miller is omitted because he is covered definitively in John Flower's *Moonlight Serenade* (Arlington House). Benny Goodman is omitted because he is covered definitively in *BC on the Record* by D. R. Connor and W. H. Hicks (Arlington House). Apart from these sensible omissions, the rolls here are complete.

This is no mere record listing. Brian Rust summons all the arcane data so delicious (and necessary) to the music scholar: recording dates, vocalists, band personnel, matrix numbers, take numbers, pseudonyms, etc. It is a work that can never be supplanted.

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Many of the band personnels are published here for the first time.

DIGGIN' THE GROOVES BOB DAVENPORT

MONMOUTH-EVERGREEN brings us some more good news from England, this time on MES 7076 with an LP called "SONGS BY DESYLVA, BROWN AND HENDERSON" and featuring that fine English show band, JACK HYLTON. These are all rather early Hylton, covering a period from 1926 to 1930, in which tunes from such shows as "George White's Scandals of 1926", "GOOD NEWS", "HOLD EVERYTHING", "FOLLOW THRU", "SUNNY SIDE UP" and "FLYING HIGH" are spotlighted. Some super old tunes featured by a super band. Our congratulations to Bill Broden and all of the people at M. E.

Four more additions to the ever growing BLUEBIRD reissue catalog from RCA, and what a variety in this quartet of releases! --First of all, for the purists who like their music hill style, AXM2-5525 features THE BLUE SKY BOYS (Bill and Earl Bolick) from North Carolina. This kind of stuff isn't my cup of tea, but I'm certain a lot of my readers will be happy to hear of this release.

AXM2-5531 show cases the talents of a group called THE CATS AND THE FIDDLE, which I had completely forgotten about. In this LP, they show that a lot of the sounds that were to come later were first used by these four boys. I played "I miss you so" on my Sunday nostalgia show over KPLS in Santa Rosa, Calif., and the reaction was surprisingly good.

For the jazz buffs, the next item I'm sure will be welcomed. AXM2-5507 is another in the "complete" series, this time "THE COMPLETE FLETCHER HENDERSON, 1927-1936". A lot of old friends are heard here, like Don Reiman, Coleman Hawkins, Buster Bailey, Tommy Ladnier, Kaiser Marshall, Benny Morton, and John Kirby, to name just a few. It's all exciting stuff by Fletch.

The last in this release is AXM2-5521, a two record set (as are all of the Bluebird releases) called "THE COMPLETE TOMMY DORSEY, VOL. 1/1935", and these are all of that first TD band after he split with Brother Jimmy. This period is from Sept. to Dec. of 1935, and several personnel changes are noted in what had been the Joe Haymes band prior to Tommy's taking over. Vocalist Edythe Wright is much in evidence, and Dick Jones and Paul Weston did a lot of the arranging. The first boy singer with the TD band of this era was Cliff Weston (Clifford Wetterau of the Joe Haymes Band), but he exited around mid-November of '35, and Buddy Gately took over for a brief spell before the appearance on the scene of Jack Leonard (not heard in THIS set, but certainly to appear when we get vol. 2 in this series).

I feel I must make a correction to a statement I made in the May/June 1976 issue of RR. I had written that the book: "BIX: MAN AND LEGEND" by Richard M. Sudhalter and P. R. Evans was published in London in 1974, and I had neglected to state it was also published here in America that year by ARLINGTON HOUSE, and has been available through that fine "NOSTALGIA BOOK CLUB." My thanks to Mr. Neil McCaffrey of Arlington House for bringing that to my attention!

While the availability of British LP's here in America is something less than desirable, I have always felt that my readers here in RR would like to know of these releases of reissue items from Across the Sea. A few stores do carry them, and there are sources in Britain where one can buy them and have them shipped here. -- With that thought in mind, let me tell you about a few that I have received over the past couple of months:

On EMI'S "ONE UP" label (OU 2067) is "THE BEST OF STEVE CONWAY," a fine singer of songs, and one who has been linked to the late Al Bowlly. I HAVE heard certain nuances, but they are rare. Very little info. on the LP jacket, so I really can't tell you just what period this covers.

Now let's look over some EMI'S "WORLD RECORDS LTD" items, leading off with SH 229. This one is called "MAKIN' WHOOPEE" and features the music of WALTER DONALDSON, and this time you get a veritable plethora of English bands, for featured are: Jack Hylton, Savoy Orpheans, Savoy Havana Band, BERT FIRMAN, directing the Devonshire Restaurant Dance Band, The Arcadians, also directed by Bert Firman, the Orpheus Dance Band, Ambrose & His Band, and The Rhythmic Eight, directed by our friend, Bert Firman! These cover a period from 1925 to 1931.

SH 225 features "THE SWEETEST MUSIC THIS SIDE OF HEAVEN"..... NO, NOT Guy Lombardo, but MAURICE WINNICK & HIS ORCH, with vocals by Sam Costa (who is still active on British Radio, by the way), Judy Shirley, Jack Plant, Ronnie O'Dell, Dorothy Carless, AND Al Bowlly. This band had a lot of super musicians also, including Ted Heath, Bert Barnes, Max Goldberg, Bill Shakespeare, and Joe Crossman to name but a few.

SHB 30 is a two-LP set and covers a period again from 1925-1931, and spotlights the above mentioned BERT FIRMAN, who directs various bands he was associated with, like Carlton Hotel Dance ORCH., Cabaret Novelty Orch., Devonshire Restaurant Dance Band, Arcadians Dance Orch., and The Rhythmic Eight. These are all groups not too well known here in America, but it's a good representation of the way dance music was played "over there" during this early period.

SHB 33 is another two-LP set and encompasses the 1936-1938 period, and features the American ROY FOX, who became one of England's most successful band leaders. Vocally we hear Denny Dennis, Sid Buckman, Barry Gray (Denny's brother), The Cubs, and Little Mary Lee. This would have been one of my favorites if for no other reason that it contains an Arthur Schwartz-Howard Dietz tune from a not too successful show called "Follow the Sun" that I think has to be one of our most under-rated songs from this period. It's "Love Is a Dancing Thing", featuring the golden voice of Denny Dennis, who had to suffer under the tag of being Britain's Bing Crosby for a long period of time.

While we're being so terribly British in our reviews I must tell you about one recorded in England and produced by ALAN DELL, who has one of the finest nostalgia shows on radio I've ever heard. He recorded the singing voice of composer ARTHUR SCHWARTZ, who wrote the above raved-about-tune, "Love is a

(Continued on p.10)

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DISCO-ING IN GEORGE BLACKER THE TASTE OF CROW

In the first column of this series to be published as a column, I mentioned my ambition to take out after a certain discographical sacred cow with a shotgun. It was my hope that I'd demolish the critter so thoroughly there wouldn't even be any stray bits of hamburger left to bury. For some time, I was unable to pursue the matter, as I didn't have all of my ammunition, but I find the beast a little tougher to clobber than I'd expected. As a result, I can claim at best only to have knocked one horn loose and put a nick in one ear, but she's still able to moo.

To be specific: I allude here to the oft-repeated statement that Pathe Freres released records in Europe during the first two decades of this century that differed only in diameter, selling price and volume of playback, although they were of the same duration. In other words, it was possible to get an 8-inch (nominal diameter) record of a given selection that played as long as a 12-inch (nominal diameter) record -- for a lower price; the selections were identical in playing time, but the smaller record was less loud. This, it seemed to me, was the purest hogwash. How, I asked, could the same amount of material be crammed onto an 8-inch record that was put on a 12-inch record, unless (a) the grooves were finer, (b) the playing speed of the smaller record lower or both? It seemed to me that such a claim flew in the face of all logic.

In my early investigations, I collected a number of Pathe records of varying diameters and playback speeds, played them and timed them with a stopwatch, and, using a magnifying glass and a ruler, counted the grooves. I didn't try to count a whole inch of them; that way lay madness and severe eyestrain. What I did was to count the grooves for 1/8 of an inch, then multiply. I might add that I tried, wherever I could, to choose for investigation records on which a relative maximum of the groove spiral area was filled up. The idea was to try to determine the approximate maximum playing time for a given diameter, speed and grooving. I'm not going to bother reproducing the tabulation in its entirety here, but I can give these salient facts:

1. Grooving varied from 96 1 pi (the most common figure) to a maximum coarseness of 80 1pi; this latter occurred on a 14-inch 90 rpm center-start disc.
2. The longest playing time I could establish DEFINITELY was 3 minutes, 50 seconds. This was on a 14" 80 rpm disc. I tried to get a timing on one of the monstrous 20-inch 120 rpm records, but had to qualify my figure of 3:50 a bit for two reasons: (a) about 1/2 inch of the groove spiral was unplayable, as the result of an attempt on the part of the owner to strengthen a crack with Devcon "Plastic Steel". Some of the goop had got into the grooves and hardened there, so I couldn't play that last bit. I doubt whether I lost more than a few seconds because of that, but (b) I was not absolutely sure I was playing the record at the right speed when I timed it. According to the original sleeve, the record was meant to be played at a speed between 120 and 130 rpm--not very specific. Since even I don't have a turntable capable of playing records at that speed, I had to resort to trickery. I played the record at about 60 rpm, taped the playback at 7 1/2 ips (the lowest speed my recorder can make) and then played the tape at 15 ips, thus restoring the music to its correct pitch and tempo. Actually, I tried two or three different speed settings before choosing one that yielded what I considered to be the best sound. Since I didn't bother to determine the exact turntable speed, I can't tell what the correct playback speed was for that particular disc. Perhaps it doesn't really matter much, as another 20-inch disc might play at a somewhat different speed. Given those reservations, I did come up with an estimated playing time of 3:55 for the record, which was grooved, by the way, at 88 1pi.
3. I investigated discs ranging in diameter from 5 1/2" (an Emerson vertical) to 19 1/2" (see above). The Emerson, grooved at 96 1pi, played for 1:20, and it was obvious that it contained only a part of the longer record of which it was a dub. Most of the records I checked were 80 rpm items, with just a few 90 rpm jobs (I don't have many of them) and one 120 rpm (I've never seen more than two of these in my life!). I didn't have, and couldn't check out, any records smaller than 10", although I have more recently acquired a 9 1/2" 90 rpm center-start disc.

It seemed to me as if the foregoing was almost enough ammunition to blast that claim out of the water, but my innate caution prompted me to hold off on publishing my denunciation until I'd made one more check, just to be sure. I wanted to try to find two versions of the same selection released on records of different diameters; naturally, they had both to be by the same artist. I'd have preferred, for instance, to find 12- and 14-inch versions of the same dance band tunes, such as I'd seen listed in the catalogs. Fate did not decree that I should do this, but I did locate 8- and 12-inch versions of an aria from "Damnation of Faust" at the Yale University Library in New Haven. Both were by the same artist (whose name I didn't bother to take down) and both bore the same master number: 4520. First we played the two records separately. The 12-inch disc ran for 2 minutes and 23 seconds, rather short for a record of that size. I might add here that the grooves, spaced at 88 1pi, did not fill much more than half the potentially usable space on the record, which ran at 80 rpm. Next we played the 8-inch record at its nominal speed of 90 rpm. Imagine my surprise when it clocked 2 minutes and 20 seconds, including a slightly longer orchestral introduction to the vocalist that was cut off the 12-inch issue! An attempt at a synchronous audio comparison was not very conclusive, as the two records seemed to drift somewhat in pitch. Either the recording speed or the playback speed wasn't quite consistent. There could be little doubt, even despite this, that both records came from a common, presumably cylindrical master.

(Continued on p.10) 4

RESEARCHING

"THE GYPSY TENOR"

Robert Merwin

by ROBERT MERWIN Jr.

Gentlemen:

"Here is a photostat of my Dad's complete portfolio including the label of the only record I have by him. You will see the listings of the other records he recorded--but only "vocal chorus" is on the label. Most of these were with the Majestic Dance Orch. He recorded for Banner, Harmony, Perfect, Pathe, Domino, Regal, Cameo, Lincoln and Romeo.

My Dad's name is listed in Brian Rust's catalog, "The American Dance Band Discography", volume 2, page 1555. We herewith repeat it here for your reference. We have omitted Rust's stated contention "(This is almost certainly a pseudonym for someone but who is unknown at present)". We can safely say that Bob Merwin is indeed Robert Merwin.

HARRY SALTER and HIS ORCHESTRA -New York, ca April 18, 1929 *-v(vocal refrain)
3790-B I'm Just A Vagabond Lover *-v Cam 9147, Lin 3174, Ro 949
108772 " " " " (vocal, Bob Merwin) PA 36978, Per 15109
3791- I Ain't Got Nothin' For Nobody But You *-v Cam 9145, Lin 3172, Ro 947
3792- Goodness Gracious Gracie *-v Cam 9146, Lin 3173, Ro 948
NOTE: -Pathe Actuelle and Perfect as MAJESTIC DANCE ORCHESTRA..

The Editors Of RR own CAMEO 9147 and ROMEO 947.

My father also listed in his scrapbook the following which were recorded by him - so lots of research is still necessary to find them.

"Huggable Kissable You"	"You Belong to Me, I Belong To You"
"Happy Humming Bird"	"I Faw Down An' Go Boom"
"Broadway Gypsy" (he wrote this one and you have a copy of the sheet music.)	"I'm Rolling In Love"
"Yesterday"	"Heartaches"
"I Can't Give You Anything but Love Baby"	"Dreams" Copy of Sheet Music in stats
"Love Is A Dreamer"	"Falling In Love"
"You Can't Take My Memories From Me"	"At the Mardi Gras"
"S'Posin"	"Star Dust"
	"Lucky in Love"
	"Just Beyond The Blue"
	"Every Moon's A Honeymoon"

My Dad started in show business around 1926 and worked in everything Keith did at that time. He also was in some acts with the Delmar Circuit and Loew's.

Dad was known as "The Gypsy Tenor" and went under Robert Merwin, Bob Merwin, Bart Merwin, Robert Sands and probably under other names. He was known for his strength of voice and good range and tonal qualities. He always said in the theatre that he had to be heard audible in the last row without straining and without the use of microphones which they didn't have then. He had met Beniamino Gigli's manager who tried to convince him to study opera seriously, upon which he started and could sing some parts of arias in fluent Italian. But the call of show business was too strong and he never followed through with opera. He made Ginger Rogers first flick at the Pathe Studios two weeks before it burned down. Wow! would I have liked to see that! He had a lead singing roll in one of the Broadway versions of "Student Prince" at that time. He had mentioned working with: Bela Loblo, Harry Salter, Ted Lewis, Harry Delmar, Harry Goodwin (his partner) and Ralph Ash. He knew many people and mentioned meeting: Paul Whiteman, Bing Crosby, Bob Hope, Bix Beiderbecke, Vincent Lopez, Sam Lanin and Sam Ash.

The closest voice that I have heard to my Dad is Kenny Baker who sounds very much like him in tone, range and clarity. They even sang some of the same songs and music, like "Babes In Toyland". Irving Kaufman sounds similar sometimes on some songs. My Dad studies legit voice complete with pronunciation of word and rolled R's.

He was on the radio quite often around 1930-1931 - and knew and subbed for Frank Parker on the A&P Gypsies Show. He was also heard on Roemer's Homers, the Tastyest Jesters, Headliners and others. He left show business around 1936.

My mother, the former Evelyn Ellsmore, met my father through his voice. She was a Ziegfeld girl appearing in the roadshow, "Rosalie". Some years later, around 1929, she broke her neck in a freak accident on the stage of the Tremont Theatre in Boston, Mass. While convalescing the next few years she would listen to the radio and heard and fell in love with my Dad's voice. My mother now resides in Gloucester, Mass.

My Dad had good health up to the time of his death at 78. He always favored singers like Lanza, Merrill, Pearce, Franchi, Stuarti, Nabors, etc. as opposed to crooners, though he never turned off the radio if Bing Crosby or Perry Como were singing."

Editor LK note: We asked Robert (Bob) Merwin Jr. for a biographical capsule - and also some more data on his mother - and he has obliged.

Bob Jr. has been in physical education for 22 years specializing in teaching weight training, exercise and nutrition. He studied at Boston University and now runs a women's exercise club in Brighton, Mass., called "The Body Shoppe". He also has an exercise equipment company called "Slim-Trim Health Equipment" which plans and equips exercise rooms for corporate fitness programs and health clubs. He's also a musician playing drums in dance, swing and dixieland bands in the Boston area for the last 20 years. Bob has also played park league baseball for 10 years.

Bob continues herewith with more about his mother which should be of interest. "My mother met my Dad while she was in show business. Her maiden name was Evelyn Ellsmore from Woonsocket, Rhode Island. She started in show business about the year the Charleston and the Black Bottom came into prominence. Her credits were:

(continued on p.10)

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G C E A

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BOBBY VALE	"A NIGHT IN MADRID"
VIC. PLANT	"THE DOCTOR"
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JUVENILE IN	"SUITE SIXTEEN"
ALLEN THEATRE	"STOCK" (CLEV.)
NATIONAL CHAIN	(CHICAGO)
B&K HOUSES	(CHICAGO)
NIGHT CLUBS	
CLUB CALAIS	(NEW YORK)
FLORENTINE ROOM	(DETROIT)

ALAMO CAFE (CHICAGO)
THE BARN
CLUB MADRID

The tenor "Harry Goodwin", who organized the "Avon Four" also organized the "Ash-Goodwin Four"—We played about everything.

1926
Lyric by
ROB MERWIN
Music by
FRANK GALASSI

"The best song we ever wrote"

Broadway Gypsy

A good song out not a hit.

I CAN'T GIVE YOU ANYTHING BUT LOVE (BABY)

LEW LESLIE'S BLACKBIRDS

Music by **JIMMY McHUGH**

"This song originally was placed in "Delmar's Revels". The show flopped. "Jimmy McHugh" then gave me the song, and introduced it on the air—then I recorded it. The song was then put in Blackbirds. It was a two year hit."

BOB MERWIN

BELLE BROOKS

LOUIS REID

HENRY'S
Novel—Rare
Added Attraction
COLE & WARD
A Typo of Comedy, Mirth and Song
ver—Big Hit
COMEDY FOUR
Whiz-Bang Act
Special
y
ert Lytell in
From Paris"

APPEARED ON
NEW YORK
WJZ WEAF
WABC WMCA
WRNY WGBS
WENCHICAGO WBSG
CHICAGO
WEBH WGN
DETROIT
WMBC WGHP
L.A. CAL.
KYW
DES MOINES
WHO

SONG - ROB MERWIN
LOVE IS A DREAMER
"LUCKY IN LOVE"

WJZ 8-3-29

Sketches by "Doc Rankin"

Sketched in the studio, by "Rankin", appeared in "Radio Digest"

ON THE AIR!
Is Everybody
happy?

TED LEWIS
and his
Musical Klowns
—Also—
THE 4 BACHELORS
GRACE KAY WHITE
BOB MORWIN
LITTLE CHARLEY WHITTIER
"GYPSY" ... and many others

First Commercial Broadcast

Opened "Theatre Of The Air", with Ted. Grand Fella. "Lina Basquette" also, in the program—former star of "The Cockeyed World".

5 BIG VAUDEVILLE ACTS
FOLLY THEATRE
GRAHAM AVE.
AT BROADWAY
PULASKI 5-0185

CONTINUOUS FROM 12 NOON TO 11:30 P.M.
COMPLETE CHANGE OF PROGRAM WED. & SAT.

SAT., SUN., MON., TUES., JUNE 27, 28, 29, 30 1931

4-DAYS OF SMASHING ACTION, ROMANCE AND DRAMA—

On the Stage 5-Big Acts-5
GOOD, STARR & JENKINS
WILSON AUBREY TRIO MERWIN & MOOSHER
LANE & GALLAGHER

EDDIE LEVAN AND HIS TINY TOTS??
"Loew time" "Gladys Mosher" was my pianist. I billed her double here.

Friday, January 30, 1931

On the Air Tonight!

With Romer's Gang

RUTH ETTING.
TUNE IN, you music lovers, on the Nestle hour on WJZ at 8 tonight for an earful of the delightful singing of Ruth Etting, musical comedy star. Radio program sponsors are learning by the fan mail that follows each appearance of Miss Etting at the microphone that she has one of the most natural radio voices in captivity.

ROBERT MERWIN.
THE TENOR, Robert Merwin, because of his perfect silver-toned voice has been in demand by all who ever heard him. He has been on both chains, in vaudeville, in "talkies" and is now the soloist of the Roemer's Homers on WMCA every Sunday at 7:30 p. m.

Was in "Ginger Roger's" first picture at the old Pathe studio—two weeks before it burned down. "Harry Delmar" was the director. At that time they made pictures called shorts.

Nov. 21, 1974
Robert Merwin, 78, singer, entertainer

Robert Merwin of 4 Still St., Brookline, died Nov. 21. He was 78.
Mr. Merwin was a former vaudeville entertainer. He was a singer in the Loew and Keith vaudeville show circuits during the 1920's and 1930's. He wrote the music for the show "Broadway Gypsy" and was the lead tenor in the national radio show "A & P Gypsies" and in the Broadway play, "Student Prince."
A native of Des Moines, Iowa, he was a resident of Brookline for about 40 years. He leaves his wife, Evelyn (Ellsmore) and a son, Robert A. Jr., of Brookline.



Robert Merwin
1930 photo

EDISONIA

COUNTRY AND RACE RECORDS and the EDISON COMPANY; a selection of comments from the Trial books of THOMAS A. EDISON, 1924 compiled by Raymond R. Wile.

An indexing project undertaken by MRS. LEAH BURT at the EDISON NATIONAL HISTORIC SITE uncovered a series of comments by Thomas A. Edison concerning country and race artists. The grouping provides an interesting sidelight into the artist selection policies of one of the major record companies. The WHM referred to is WALTER H. MILLER, the manager of the Edison New York Recording Studios. Walsh refers to ARTHUR WALSH, a company executive.

Baby Benlow, colored singer, contralto "I'm broke foolin with you" "Try this."

"Down home gal" No. (WHM 7/24/24)

Miss Ethel Finnie, colored singer, "Mistreatin Daddy blues" "Try one" (WHM 7/24/24)

Miss Catherine Handy, mezzo soprano, Negress "Deep river blues" Submitted for selection and artist. (WHM 8/1/24)

"As I do not hear any accompaniment & as her voice is so weak I scarcely hear her voice I cant judge it at all." E

"In this case you should have played piano loud & had artist sing loud--."

Josie Miles - Mezzo contralto (Negress) Sub. for artist and selection. "Pappa will be gone" "She has a pretty good voice. Can use her." (8/6/24)

Miss Marjorie Royce - contralto (white) (Blues and comic). Sub for selection and artist "Hard hearted Hannah." "I wanna jazz." (WHM 9/5/24)

"Pretty fair. Articulates good as I hear most of words. Both tunes seem ok. TAE"

Mr. Gene Austin, tenor - white (Blues and comic). Sub. for selection and artist. "Railroad blues" - Charleston Charlie; "Tweet-tweet-tweet"; "Everytime I linger" (WHM 9/5/24)

"Walsh you should judge this -- Cant hear whats (?) he says. No tunes."

Mr. Charles Shanks - tenor - colored "Little mother keep away from the flame" (WHM 9/11/24)
"Tremolo. Tune one of the 11 all songs are sung on -- I dont hear a record -- We want negroes only for Blues, No."

Miss Violet McCoy - Contralto - colored. Blue Singer. "Think she is good -- is loud. I hear many words. Miss A. /Amerault/ says hears all." (WHM 10/7/24)

Home o' Blues Trio Colored - vocal. Baritone - Tenor & Sop. "West Indies Blues" "This is a good combination -- Very clean articulation. I hear most and (?) voices blend ok --" (WHM 10/7/24)

Okeh Records BLUES "I never knew what the blues were" (Virginia Liston) "No terrible"

BLUES "Don't agitate me blues" (Virginia Liston) "No" (WHM 10/16/24)

COLUMBIA Records "Georgia Blues" (Samantha Bumgarner) "No" "The worried blues" (Samantha Bumgarner) "No." (WHM 10/16/24)

COLUMBIA "Cindy in the meadows." (S. Bumgarner & Eva Davis) "No." "John Hardy" - Eva Davis "No." (WHM 10/16/24)

COLUMBIA "Don't put a tax on the beautiful girls" Ernest Thompson "No"

"Frankie Baker" Ernest Thompson "No." (WHM 10/16/24)

Miss Rosa Henderson
Colored Contralto

"One Good Woman in the House
is worth 99 out on the Street."

Much better voice
than those on Okeh
Vocalion or Columbia

You might get
something that
would be ok
from proper kind
of song
J.H.W.
10/16/24

VOCALION "Down by the river" (Uncle Dave Macon)
"This would go--has loud Banjo & articulation good."
"Bile them cabbage down" (Uncle Dave Macon)
"This also might do -- If he is a colored man, if not
they will detect it. E." (WHM 10/16/24)

VOCALION "She was always chewing gum." (Uncle
Dave Macon) "No." "I'm goin' away to hear you love."
(Uncle Dave Macon) "No." (WHM 10/16/24)

VOCALION Blues. "When your troubles are just like
mine" (Hazel Meyers) "No."

Blues "Maybe someday" (Hazel Meyers) "No." (WHM 10/16/24)

VOCALION BLUES "Back-bitin Mamma" Ethel Waters
"No." BLUES "Pleasure mad." (Ethel Waters) "No." (WHM 10/16/24)

Miss Rosa Henderson - colored contralto "One good
woman in the house is worth 99 out in the street."
"Much better voice than those on Okeh, Vocalion or
Columbia. You might get something that would be ok
from proper kind of song." (WHM 10/16/24)

Miss Helen Gross - Negress - Blue Singer "Family
skeleton blues" "This woman has a voice very much
like Henderson & is probably better. Think she will
make good blues." (WHM 10/16/24)

Submitted for selection by Gene Austin, tenor.
"When my sugar walks down the street." "Good articu-
lation. But its impossible to fool a negro with a white
man imitation." (WHM 10/17/24)

Miss Sophie Bennett Mezzo-Soprano (Blues singer)
"All broken up over you." "No--don't want white
people on negro blues GET THAT?" (WHM Oct. 22, '24)

The following comments from the same period may
be of interest.

KKK Records

"I am a Klansman" "fair tune"

"Cross in the wildwood" "NG"

"The Bright fiery cross" "NG"

"Mystic city." "NG"

"Midnight roll call"

"Battle hymn of the Republic" "E" (Filed under

KKK @ 7/24/24) "Dont bother with this trash, TAE"

"Wake up America & Kluck, kluck, kluck"

Vaughan Quartet.

"Hold 'er Newt (Theyre after us) Piano solo

James D. Vaughn "Dont bother with this,"

by Ray Wile (Continued)

VITAPHONE PROGRAM. On August 6, 1976 the INSTITUTE OF THE AMERICAN MUSICAL provided a fascinating evening. Given at the theatre in the Museum of Modern Art the occasion was devoted to a re-creation of the first Vitaphone program synchronizing disc recorded sound to the motion picture. The first portion consisted of short features while the second consisted of the film "Don Juan" featuring John Barrymore. The first section was the more interesting technically since these short subjects really represented the first talkies. The Don Juan film featured a musical score on records but did not attempt to introduce spoken sound. Of the artists on the shorts at least two are still with us, Roy Smeck and Anna Case. Mr. Smeck was in the audience and shared in the audience's delight in his filmed performance. Miss Case (Mrs. Clarence MacKay) was not able to attend. Giovanni Martinelli, Anna Case and Roy Smeck at one time or another also made Edison Recordings.

EDISON PROGRAM. The annual Edison program will be held at the EDISON NATIONAL HISTORIC SITE, West Orange, N.J. on Friday, October 15, 1976. At present it is planned to feature recordings by the following artists (an asterisk indicates that the recording is unpublished): Gladys Rice*, Douglas Stanbury, William Robyn, Helen Davis*, Rosalynn Davis, Edna White, Donald Voorhees, Roy Smeck, Eva Taylor (acc. by Clarence Williams)*, Shirley Spaulding, Loe Green, Aileen Stanley, Olive Kline, Anna Case, Hazel Dann (Dann Trio), Frank Luther, Elizabeth Lennox, Ernest L. Stevens Trio*, Edward Meeker, Irving Kaufman*. Many of the artists, or their relations, will be able to share the evening with us. Please join us for what promises to be another historic and enjoyable evening.

THE EDISON PHONOGRAPH MONTHLY. Several years ago I noted a project that a Midwestern collector intended to begin. This was to reprint the entire run of the Edison trade magazine -- THE EDISON PHONOGRAPH MONTHLY. At that time WENDELL MOORE proposed to issue individual issues at \$2.50 each and to reprint the most wanted copies. The project apparently never really began and a single copy was all that was produced. Mr. Moore has now revamped his thinking and has begun the reissue in the form of yearly bound volumes. The volumes are attractively done and each appears in a durable binding. I needed to acquire the first volume as a part of my research and it more than meets my needs. The reproduction of the illustrations, sometimes the feature that is least successful in reprints, is well done.

Mr. Moore hopes to issue two volumes a year until the entire project is complete. The edition is strictly limited and when the first (and only) printing is exhausted the reprint itself will be sought after. Each volume is \$12.95. The copies may be ordered from Mr. Wendell Moore, No. 33, Arctic Springs, Jeffersonville, Ind. 47130.

One small note may be added. It is quite easy for a printer to remove pencil or ink notations that appeared in an original if the marking does not extend into type areas. It might be wise to do so in later volumes.

—Comments to RAY WILE, 195-28 37th Avenue
Flushing New York 11358



JOE DAVIS, famous publisher, who helped promote many artists for the Edison label.

EVA TAYLOR

on
EDISON

compiled by Ray Wile

Clarence Williams and His Blue Moaners. Eva Taylor, vocal.

August 7, 1929 (Wednesday)	19338 A, B	Moanin' low -- Fox Trot Take A rejected -- "ring worms"; B Hold
	N1063 A, B	Same title. A & B rejected "weak"
	19339 A, B	Come on home -- Fox Trot (from "Bottomland") A Hold, B Rejected.
	N1064 A, B	Same title. A & B rejected "weak"

Eva Taylor, accompanied by Clarence Williams, piano.

July 30, 1929 (Wednesday)	19325 A, B	Have you ever felt that way? A rejected, B ok. Issued on 52646 listed 9/25/29 -- 10/31/29.
	N1049 A, B, C	Same title. A & C ok, B ok loud. Passed and issued on 14046 listed 9/3/29 -- 10/31/29.
	19326 A, B	West end blues A ok, B rejected. Issued on 52646 listed 9/25/29 -- 10/31/29.
	N1050 A, B, C	Same title. A, B, C ok. C is preferred take. Passed and issued on 14046 listed 9/3/29 -- 10/31/29
October 3, 1929 (Thursday)	N1173 A, B, C	Oh baby, what makes me love you so? A & B ok, C rejected -- the limit.
	N1174 A, B, C	You don't understand A & B ok (B the best), C rejected "the limit"
	N1175 A, B, C	In our cottage of love A ok, B rej. "too loud", C ok "weaker, better"
	N1176 A, B, C	I'm not worry'n A ok, B ok "weaker", C Rejected "the limit"

Issue Information

Vertical

52646 19325/19326 9/25/29 -- 10/31/29

Lateral

14046 N1049/N1050 9/3/29 -- 10/31/29

The Edison Recordings

of

compiled by Ray Wile

Recorded in New York City.

ROY SMECK

March 10, 1928 (Saturday)	18297 A, B, C	Tough pickin' (with Carson Robison). Passed and issued on 52260 listed 4/16/28 -- 10/31/29 (Octachorda and guitar)
	N135 A, B, C	Same selection. Take C passed
	18298 A, B, C	Twilight echoes (with Carson Robison) Passed and issued on 52260 listed 4/16/28 -- 10/31/29 (Octachorda and guitar)
	N136 A, B, C	Same selection. Take C passed
March 12, 1928 (Monday)	18300 A, B, C	Itching fingers (guitar solo) Passed and issued on 52287 listed 5/11/28 -- 10/31/29.
	N137 A, B, C	Same selection. Passed and scheduled for 11040. C take rejected.
	18301 A, B, C	12th Street Rag (ukulele solo) Passed and issued on 52287 listed 5/11/28 -- 10/31/29
	N138 A, B, C	Same selection. Passed and scheduled for 11040. C take approved

Issue information

Vertical Cut

52260 18297/ 18298 4/16/28 -- 10/31/29.
52287 18300/ 18301 5/11/28 -- 10/31/29.

Lateral Cut.

11040 N137/ N138 Not issued?

BUDDY CLARK

BIO-DISCOGRAPHY By R.E.M.(Bob)Gottlieb
Part 2 (cont'd from issue 141)

EULOGY TO A GREAT SINGER



Mr. George T. Simon of the old Metronome magazine, said the following about BUDDY CLARK in an article entitled "One of his big loves, flying, takes the life of a fine fellow."

"A guy with a big voice, a big heart, and a penchant for grace notes, will sing for us no more. BUDDY CLARK was killed in an airplane accident on October 1, 1949, while returning to Los Angeles, from the Stanford-Michigan Football game. What an ironic end to a life that was almost lived for sports and which in itself was well lived high in the air. For BUDDY CLARK besides being a tremendous sports enthusiast, was an inveterate flyer, taking the air for almost every trip that he had to make."

"BUDDY was born in 1911. His real name was Sammy Goldberg. I first knew him in the early thirties as a top-notch table tennis player in New England. Later I followed his career with both interest and admiration from the days when he first sang with Benny Goodman and recorded with Lud Gluskin's orchestra, right through to his suddenly successful present. I always admired the vitality and vibrance of his voice, two characteristics that mirrored his personality so well. For BUDDY was not the typical singer. He never seemed to take himself seriously, he was never pompous; he was, if you don't mind my sounding real corny, always one of the boys. I remember how much he was liked by the page boys at NBC, by the publishers, by the recording men, and when I went to Chicago during the war, to record him for V-Discs, by his fellow soldiers."

"I'm sure that everyone who knew him, from his wife Nedra and their six-year old daughter, his first wife and their two children, to all of us in the music business, will continue to remember BUDDY CLARK as a real live wonderful guy."

Yes, Mr. Simon! We agree: BUDDY CLARK was NOT the typical singer! Although he has been gone now, for over 22 years, he is still with us in the form of his phonograph records, his transcriptions, and some of the movies in which he either appeared, sang in, or dubbed in his voice for some of the actors in the movies. He shall never be forgotten by anyone who was acquainted with him or knew him personally, or ever saw him as he burst out in song!

So ends the biography of BUDDY CLARK the late dispenser of a style of singing that one doesn't get to hear these days unless he has in his possession the many records or transcriptions he made during the short fifteen years of recording and transcribing of many, many selections in such a versatile way. Occasionally, of course, one of the movies in which he either sang or dubbed his voice for someone, appears on television. To those who do have these facilities available, we just say:

KEEP LISTENIN'!

TESTIMONIALS

Herein are various testimonials by some of BUDDY CLARK's best and beloved friends, and by some of the members of our BUDDY CLARK Fan Club. You will find all about their high esteem of his voice, his abilities, and his life and career in general.

A testimonial by member 026
BILL HOCK 84 Guerreo Street
San Francisco California 94110

I like BUDDY CLARK records very, very much; and his singing and style is uncomparable. He's class with a capital "C" all the way. That song that he sings so well WITH EV'RY BREATH I TAKE is the beauty of beauties! Also, many others feel as I do, and, in my humble opinion, and in my humble way, I describe him like a race car - the very best in racing cars! He corners - he accelerates - he brakes - he climbs - he declines in a masterful way.

You take some of the singers - they are real good either high, low or medium. But when you got the high, the low, the medium and you don't break or drift on either - then

you're in a class by yourself. You can bet that there are few like BUDDY, and the only ones to speak of that can hit the high, the low, the medium, and corner smoothly, are mostly the opera singers. Honest! I bet BUDDY could have really given the opera singers something to marvel about. If he tried a few of those songs - again I say - he hits every range - high, medium and low perfectly. No strain whatsoever. Opera singers spend hours daily getting this range into perfection.

Yes, Sir! BUDDY CLARK is class with a Capital "C."

* * * * *

SHERM FELLER a Disc Jockey of Radio Station WRYT, Boston, Massachusetts, had the following to say regarding BUDDY CLARK in an interview with our Vice-President, Gil Miller, on October 6, 1970:

Yes, I knew BUDDY CLARK when he was on "The Contented Hour" in 1947, I was in the Army at the time as a Private; and I went to New York on a week-end. I was on a bus for two days. I went to NBC, got on an elevator, and told the usher I wanted to see the BUDDY CLARK show.

I was told that BUDDY was on the fifth floor, in Studio "G" but he didn't know if I'd get in to see him. I finally did get to see BUDDY, and BUDDY was great! He took me out, and there were six models there at the time; and although he didn't know what they were doing there, BUDDY sat me between the six models and told me to enjoy the show! That was when they had the big band on the stage, and it was on a Sunday night. BUDDY was a great guy, he loved to sing and was gregarious, a lover of sports, and above all, he loved singing best of all.

(Side-note): When Gil told Sherm that he couldn't go along with someone's assertion that BUDDY was trying to imitate Bing Crosby, Sherm told him that Bing once said that "BUDDY CLARK has the greatest voice in America, and that is the highest compliment ever paid me!"

Sherm continues:

BUDDY CLARK later said that such a compliment made him forget the size of his nose, as he certainly knew he wasn't the handsomest guy around. He was no Dick Haymes, or Perry Como! BUDDY made up for this by really becoming a fine singer and could sing like a bird!

On October 1, 1949, I was walking across the Copper's Square, to a restaurant with a man, when a newsboy selling papers shouted out the news that BUDDY had been killed in a plane crash. I bought a paper, and after reading all about it, I couldn't describe my feelings at the time.

As far as BUDDY's recordings are concerned, BUDDY probably made forty to fifty selections that, although he recorded them, they were never released commercially. Whereas he would record, say four selections at a session, perhaps one would be judged the best and the other three would be placed in a vault for future use. He was a great performer, and his music continues to be heard and loved. It's a good thing to keep such a fine voice in front of the public.

It is rather odd that a man from Texas and a man from Pittsburgh instead of someone from Boston, would attempt to start a BUDDY CLARK Fan Club. Doris Day and Dinah Shore thought a great deal of BUDDY CLARK. I wish you and anyone who helps you much success in organizing the BUDDY CLARK Fan Club!

MR. CHARLIE MEIRICH of the West End House in Boston, had the following to say about BUDDY CLARK in an interview with Gil the same day:

My name is Charlie Meirich, and I am a former athletic director of the West End House, a boy's club where BUDDY CLARK grew up. From a youngster of ten years of age, he spent many happy days in the West End House in Boston. He was an excellent athlete, one of the best we ever had. He had a wonderful form and was a fine catcher for the Baseball team. He was also a splendid Basketball player. He was always in the limelight and had the makings of a fine ball player. There was always a side-show when he was around, as his personality came out in everything he would do. A crowd would gather around him to be close to what he was doing. He was always kidding the crowd, as they would him, and he always had a comeback and possessed a great sense of humor.

His showmanship showed through even at an early age. He was one of the best imitators of other artists that I ever saw. When he was a young man, about seventeen or eighteen, he was singing on a program at the Metropolitan Theatre in Boston, that took him for a week's engagement. He would always drive up to the theatre in his father's truck which had a sign on it that said: "Goldberg the Tailor."

He wore his old clothes into the Theatre, but someone would always dig up a tuxedo for him to wear. They kept him singing for two weeks. He was a great favorite in Boston.

I had a store at that time, and he would come down every Saturday afternoon, telling me what all he had done that week, and asked me for advice as to what he should do and what he shouldn't do.

He also had engagements in New York, at that time, and fell in love with a girl by the name of Louise Hitz. BUDDY asked my advice on marrying her, as he knew that Mr. Hitz was not in favor of this marriage due to the fact that BUDDY was a singer and a musician. I advised him to act like a gentleman and make the old man like him! Mr. Hitz would soon notice your success - I told him - and he'd be happy to have you as a son-in-law. You have to learn to know how to make people like you.

comments can be directed to
Bob Gottlieb
2008 Dutton Ave.
Waco Texas 76706

Buddy Clark(cont'd)

BUDDY was walking in clover and each of them were crazy about the other. I recall an afternoon we spent at West Point. We went to see a big league team play the Cadets. All of the Cadets gathered around BUDDY's English Cord automobile, asking all sorts of questions about the car - like What's this button for? and such questions about the car and BUDDY finally took a bunch of them for a ride in the car explaining everything to them. He was one of the most pleasant fellows I ever met.

I remember when he dubbed his voice in for Jack Haley in the movie "Wake Up and Live." The picture showed Jack picking up a parking meter, and sing into it. BUDDY was the voice of Jack Haley, but he was told that he must never tell anyone this fact. However, his advisors in New York told him: "The devil with that. Let everyone know you did all of the singing in the movie. You mustn't let this go unnoticed." He did as he was advised - and from then on - he was made.

Once, he wanted his mother to go to Grossinger's for a vacation. He told her that he would come up there to settle the bill on the following Saturday, and for her to have a good time. When BUDDY got there the following Saturday, he told the clerk: "I'd like to get hold of Mrs. Goldberg, my mother." Then he told the clerk he'd like to settle the bill. The clerk told him that they didn't have a Mrs. Goldberg registered there, but they did have a Mrs. Clark! BUDDY got a real kick out of that!

He used to come back on weekly trips and visit the West End House and you'd find him outside of the club pitching pennies or playing marbles with every little kid. He had a wonderful way with youngsters! He had his own following when he was catcher on the West End House baseball team. He had a line of chatter whether he was riding them or being kidded by others on the team. When he got up to bat, they would all cheer him. He was a happy-go-lucky kid, kidding all the time. He couldn't run very fast because he sort of had flat feet, but, oh, how he'd try!

A PET WITH THE MUSIC WRITERS AND COMPOSERS

BUDDY was sort of a pet with the music publishers and composers in New York. They would give him a new song sheet, or sheet music, and he would look it through. They didn't have to spend much time with him because he had such a natural ability that he would get it the first time he sang through it - after that first glance at the song!

I used to spend some time with him when I went to see him in New York and he'd take me around to the music places. Everyone there would tell him how wonderful he was because they'd just hand him a new sheet of music, and after looking it over, he would sing it through as if he had known the song all along without any rehearsal. They always remarked how different he was from other singers as they never had to tell him how to sing a song, or call him down for not getting it right.

BUDDY CLARK happened to be in the theatre when the movie "Wake Up and Live" had its premiere, and after the singing in the picture was over, someone in the audience yelled out: "Get up and sing, BUDDY! We know that wasn't Jack Haley singing, it was our BUDDY who did it!"

BUDDY always remembered everyone on his trips back to Boston - his mother and father, the West End House, and all of his old friends, shunning no one. On one of these visits, he would go into music shops and ask "Do you have any BUDDY CLARK records?" If the clerk told him they had none, BUDDY would answer: "What the hell? BUDDY CLARK is the best singer in the world." Harry Paul was a music publisher at one time and was a very good friend of BUDDY CLARK.

Testimony of
MR. ALLIE COLES
75 years of age - in 1970:

This is Allie Coles and one of BUDDY CLARK's oldest friends from Boston. I had the pleasure of knowing BUDDY CLARK when he was a member of the West End House when he was a young boy - about ten or twelve years of age. I had the pleasure of directing a minstrel show there in which BUDDY was the star. It was in June of 1923, and he sang a song called "Way Down Yonder in New Orleans." He actually tore the house down! He did such a good job, had such a sweet smile, a very amiable kid, with everyone, and he never argued with anybody. He had a cheery "hello" for all and he was easy to meet and get acquainted with and to talk with. All who had the pleasure of knowing him - and especially working with him - found that he was quick to learn, and the job he did was always outstanding, regardless of what he undertook. This was really the first time he appeared before the public, and this he did with flying colors!

Towards the end of the rehearsal for the show, the whole cast walked out and claimed BUDDY started it and that they were quitting the show. They said that they were sick and tired of rehearsing over and over again. Finally, it turned out to be just a hoax and they came back and presented me with a loving cup, BUDDY CLARK making the presentation. After awhile, my loving cup became tarnished and my wife, whom I married earlier that year, threw it out! At one of our anniversary programs for the West End House in the late 1940's, which BUDDY always attended, I asked BUDDY to sing "Way Down Yonder in New Orleans" the first song he had sung in 1923, some 20 years before. Rose Stern who had accompanied him 'way back then, got up and played for BUDDY and he gave a magnificent performance, as usual!

I shall always remember fondly, my friendship with BUDDY CLARK, for many years.

TESTIMONIALS and Discography (To Be Continued)

MAURICE CHEVALIER

Part 5
on LP

(Continued from RR 141)

compiled by ANTHONY ROTANTE

The numericals appearing in the extreme right column are the number of Chevalier track titles appearing on the respective LP or LPs.

12"/30cm Longines Symp. LWS117	Broadway, Broadway, Broadway	3
2-12" MCA-2 11002	That's Entertainment (Film)	1
12"/30cm MFP 5047 (Music for Pleasure)	Maurice Chevalier	
12"/30cm Metro E/S 595	Salute To Al Jolson	10
" " M/MS 533	M. C. Sings	10
" " MGM E/ES 3641	'Gigi' Original Sound Track	5
" " 3702 Boxed Set	Yesterday	12
" " 3703 2 E/ES 5	Today	12
" " 3738	M. C. Sings Broadway	12
" " 3773	Tribute to Al Jolson	12
" " 3801	Life Is Just a Bowl Of Cherries	12
" " 3835	Thank Heaven For Girls, Girls	12
" " 4015	Lerner, Loewe & Chevalier	12
" " 4120	Paris To Broadway	12
" " 4205	Very Best Of M. C.	12
" " 4238	Salute To Rodgers & Hart	1
" " 4242	" " Gershwin	1
" " 4243	" " Lerner & Loewe	3
" " 4280	My Fair Lady	3
2-12" " 2 E/ES 13	Academy Award Winners/Nominees	1
" " 6LP Box	The MGM Years	1
12"/30cm MGM/Polydor 2353037	Selections from Gigi/Lili	
" " 2353055	M. C. We Remember Him Well	17
" " MGM (E) C770/CS6001	'Gigi' Original Sound Track	5
" " C813	Tribute To Al Jolson	12
" " C826	Life Is Just A Bowl Of Cherries	12
" " C860/CS6034	Thank Heaven For Girls, Girls	12
" " MGM (Ger) 65-005	Gigi Original Sound Track	5
12"/30cm Monmouth/Evergreen MES 7028	You Brought a New Kind Of Love To Me	14
12"/30cm Odeon (E) 33SX1475	Paris Eternal	1
" " SCX6233	Memories Of Paris	1
3-12" " (Ger) C148-11700/2	Vive La Chanson	
12"/30cm " (It) C062-10792	Hommage A Maurice	12
" Parlophone PMC7141	Great Movie Stars of the 30's	8
" " PMC7145	Revue, 1912-1918	1
" Pathe (Fr) STX130	Souvenir de Paris	2
" " STX159	Les Belles Annees du Music Hall	2
" " HTX 40170	" "	14
" " CHTX 240170	Trois Fois Vingt Ans	14
" " CTX 40205	Paris, Toujours Paris	1
" " CTX 40299	Musical Memories Of Paris	1
" " HTX 40355	Les Belles Annees du M.H. #54	14
" " CHTX 240355	Une Fois Vingt Ans	14
" " HTX 40356	Les Belles Annees du M.H. #55	14
" " CHTX 240356	Deux Fois Vingt Ans	14
" " CHTX 240639	M.C., Hollywood, 1929/1932	14
" " SHTX 340732	Quatre Fois Vingt Ans	14
" " SPAM 67339	Raconte Quatre Fois Vingt Ans	14
2-12" " 2C146-12609/10	Francais Vous Chantez, 1939/44	
12"/30cm " 2C062-13082	La Merveilleuse Aventure du Casino de Paris	2
" " C054-15294D	Retrospective, 1900-1930	1
	Bourse de Chansons #16	1
10"/25cm Philips 76461	'Gigi' Sound Track, Fr. Vers	3
12"/30cm " P77309L	Rendezvous A Paris	1
" " 77328	Paris Vous Chante	2
" " BL7619	Les Grandes Chansons	12
" " B77450L	" " "	12
" " A77450L (Arg.)	En El Teatro 'Alhambra' de Paris	12

Part 5 LPs (and cassettes) (To Be Continued)

FROM record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE, BROOKLYN, N. Y. 11205

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RAGGING the CLASSICS

by JOHN SAM LEWIS

ROBERT STOLZ

"Seven Decades of Recording"

To many record collectors ROBERT STOLZ is not a familiar name, largely because recording did not occupy a predominant part of his activities during most of his career. Nevertheless, Stolz may have had the longest recording career in history. It spanned seven decades; and if anyone can name me an artist with a longer recording career than that, I wish he would let me know.

Stolz made his first record, as a piano accompanist for the Viennese opera star, Selma Kurz, in 1904. According to the British GRAMOPHONE magazine, his last recording session--which as of now hasn't been released in the U.S.--took place in January, 1975. That's more than seventy years; can anyone top it? It is almost shattering to think that a man who began making records for Edison cylinders would still be at it in the quadraphonic era. Robert Stolz's life virtually spanned the entire history of recording. He was born August 25, 1880 in Graz, Austria, and died June 27, 1975 in West Berlin. His father, Jakob Stolz, was musical director of the local Stadttheater. The entire family was musical, and house guests included such notables as Anton Bruckner (the elder Stolz's teacher) and Johannes Brahms. Young Stolz was a "Wunderkind" (I refuse to use the term "child prodigy" because a prodigy, strictly speaking, is a freak; the German word does not imply freakishness) and played his first public performance at the age of seven. In the audience was Brahms, who prophesied for Stolz a brilliant career as a concert pianist. Brahms could hardly have been more wrong.

Although everything seemed to point to a concert career for Robert Stolz, a meeting with another noted composer diverted Stolz to popular music. Having studied with the composer Engelbert Humperdinck, Stolz had embarked on a conductor's career, but in 1899 he met Johann Strauss, and that meeting made such an impression on him that he left classical music for popular operettas and songs. From 1901 on Stolz composed more than two thousand songs, but he continued to conduct as well. When Franz Lehar's "The Merry Widow" received its first performance Robert Stolz was in the pit conducting the orchestra, and in 1913, years before talkies, he composed the first film score for a movie titled "Der Millionenonkel." Stolz is usually credited with composing the first European fox-trot, too. Sixteen years after his first film score, he composed the music for the first European sound film, "Zwei Herzen im Dreivierteltakt." The title song became Stolz's all-time hit, and many people who whistle or sing "Two Hearts in Three-Quarter Time" probably don't remember who wrote it.

Having left his native Austria for Germany in 1925, Stolz forged a highly successful career there, but a pronounced antipathy toward Hitler got him into trouble and he returned to Austria in 1936. Anschluss in 1938 forced him to flee for France, and in 1940 he escaped to America. His opposition to Nazism was far from passive. He actively assisted Jews in escaping from their oppressors and after the war was decorated by the Israeli government. During the Second World War he remarked that his greatest ambition was to compose and conduct Hitler's funeral music. While in the U.S. Stolz won two Oscars, one for the song "Waltzing in the Clouds" in 1941 and again for the score of "It Happened Tomorrow" in 1944, not a bad record when you consider he was in America only five years. During that time he also wrote scores for several other movies, conducted the New York Philharmonic in a program of Viennese music, and almost singlehandedly revived American interest in Viennese waltzes. A recorded product of his American years was an album (Decca A 392) of Johann Strauss' most popular waltzes.

After the war he returned to Austria and threw himself into the task of revitalizing Viennese musical life. When Austrian musicians could scarcely find jobs Stolz began to create work for them. In the late 1940's one of the first U.S. budget record labels, Remington, began recording Austrian musicians because the company could save money that way. Stolz began recording for Remington then, but his most notable recordings are those of the last decade when he made several LPs of his own works and those of other composers associated with Vienna, especially the Strausses. Most of these records were made for the Austrian Amadeo label and have appeared here on RCA, BASF, and Musical Heritage Society. Complete operettas conducted by Stolz have been issued here on Cetra.

Stolz's conducting of Johann Strauss seems to raise a few eyebrows because of some odd tempi and ritards. If his readings of familiar Strauss waltzes sound odd, one must remember that Stolz was virtually the last living link between us and the 19th Century Viennese light music tradition. Apparently, conductors, at the close of the previous century, permitted themselves to take considerable license with tempi and dynamics. What Stolz preserves, in his records, is the celebrated Viennese lilt, that is with Strauss and his contemporaries. When Stolz conducted his own music his style was more nearly modern. Whatever he conducted, whether period or not, Robert Stolz

ROBERT STOLZ • (Continued)

never gave the impression of merely going through the motions. One does not have to come from Vienna to manage the style; the late John Barbirolli did rather well at it. But so often Strauss waltzes, played by elephantine full-sized symphony orchestras, are as graceful as a herd of hippopotami lounging in the mud. That sort of thing one never gets from Robert Stolz.

In his last years, Stolz continued to compose. Whenever we hear the Olympic Games March played on TV we hear one of his last compositions which he wrote for the Munich games in 1972. The March, 1976 issue of GRAMOPHONE, p. 1540, announced the formation of a Robert Stolz Music Society of Great Britain. Perhaps a similar society will form here.

--comments to John Sam Lewis
P.O. Box 19475, University Station,
Arlington Texas 76019.

ROBERT MERWIN (Continued)

Vaudeville: Pete Daily's Sister Act

- Weston and Eli

Preview: Hanky Panky Jr.

Stock: St. Louis

Burlesque: Let's Go - Niblo and Spencer Production

Vanities: Earl Carroll's Vanities

Show: Here's How - Arons and Greely Production with Jack Harding etc.

Show: She's My Baby - Earl Anger Production with Beatrice Lillie and Clifton Webb

Show: Rosalie 1928 - Flo Ziegfeld

Show: Theoretta-Earl Carroll (at this show in 1929 at the Tremont Theatre in Boston, my mother was in a freak accident in which she was catapulted from the stage into the orchestra pit breaking her neck and ending her career. She fully recovered from this accident.)

Dance: She studied dance with Ruth St. Dennis, Ted Shawn, Martha Graham, the Harris School of Tap and Jazz Dance, the Ned Wayburn School of Dance and others.

Modeling: My mother also modeled for large companies in Chicago and New York.

To this day she has little or no scrap books since they were lost years ago and she would certainly like to have copies of her press photos and show company photos.

Bob closes out his fascinating account with a request:

"I would enjoy hearing from other collectors and show business people and especially anyone who might have known my dad and heard him sing or might have been on the show circuit with him in Loew's, Keith or Delmar. I would also very much like to come across any 78s he recorded between 1926 and 1934, especially "Broadway Gypsy" which he wrote with Frank Gallassi... And any records he made with the Indiana Five (Tommy Morton, drummer) - and of course those Majestic Dance Orchestra items."

Robert Merwin Jr., 21 Russel St., Brookline, Mass. 02146

DISCO-ING IN (Continued)

Needless to say, I began immediately to look for the reason why an 8-inch record, spinning at 90 rpm, could play almost as long as a 12-inch record spinning at 80, and I found it: Pathe had fudged the grooving. The small disc was grooved at about 112 lpi, instead of the commoner 96. Such being the case, more material could be crammed onto the little record. Remember, too, that the 12-inch record was grooved at a coarser 88 lpi, and the groove spiral didn't fill up all the space on it by any means.

I didn't bother to time it (I was a bit pressed for time anyway), but I also saw an 8-inch Pathe in the Yale collection that was grooved, as nearly as I could estimate, at about 136 lpi! I might add that while I had no means of taking measurements, I couldn't detect any great difference in sound volume between the two records. It is possible that there might be some difference when the records are played on an acoustic phonograph, but it didn't seem to show up on the electronic equipment we used.

From all that, I've drawn these tentative conclusions: Pathe did, in some cases, release the same recording on discs of different diameters. It is possible that most of these were dubbed from cylinders, and that the recordings had originally been released only as cylinders. It is known, for instance, that one or more of the AICC cylinders by Enrico Caruso showed up as Pathe discs. I'm not prepared to accept this as an eternal verity, though, until somebody can prove to me that he has, let's say, a 12-inch and a 14-inch version of some given record, and that both of them are (a) cut at the same speed, (b) grooved alike and (c) play for the same length of time. As Galileo once said under far-from-analogous circumstances, "It still moves, nonetheless!"

Oh yes---what about the taste of crow? It ain't so hot, especially without plenty of ketchup.

---comments to George Blacker, 48 Foote St., Cheshire, Conn. 06410.

DIGGIN' THE GROOVES (Continued)

Dancing Thing", and who indeed sings it here also. A Crosby Arthur ain't, but he does a passable job in singing some of his hits, like "A Rainy Night In Rio", "Dancing In The Dark", "By Myself", "Alone Together", and "That's Entertainment", among several others. Tony Osborne did the arranging and conducts the orchestra of these Jan. 8th and 9th, 1975 sessions. It's on RCA, and the number is LPL 1-5121, and I think you'll like it, especially if you are a collector of composers doing their own works.

--comments to Bob Davenport, P.O. Box 3537, San Rafael, Calif. 94902